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AND

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MUSIC CONTAINED IN THE PREVIOUS NUMBERS OF THE "MUSICAL TIMES."

- No. 1. In these delightful pleasant groves.....Purcell
2. Hear my prayer, O Lord.....Winter
3. Soon as I careless stray'dFesta
- Hail! all hail! thou merry month of May .Weber
4. Thou art gone to the grave.....Beethoven
- Hear what God the LordV. Novello
5. Hail! smiling morn.....Spofforth
6. Let all men praise the LordMendelssohn
- Forgive, blest shade.....Dr. Calcott
7. Four rounds, for three voices
8. Call to remembranceFarrant
9. Pleasures of InnocenceFrom the German
- Amidst the myrtlesBattisbill
10. Teach me, O LordRogers
11. Here in cool grotLord Mornington
12. My God, look upon meJohn Reynolds
13. Oh, Nanny, wilt thou gang with me?
14. } When winds breathe soft.....Webbe
15. }
16. Soldiers, brave and gallant beGastoldi
17. All people that on earthTallis.
18. Sweet honey sucking bees (1st Part).....Wilbye
19. Vital Spark, harmonised byNovello
20. } Sweet honey sucking bees (2nd Part) ...Wilbye
21. }
22. Now pray we for our countryEliza Flower
23. Now the bright morning starGreville
24. Thine, O Lord, is the greatness.....Kent
25. Just like Love.....Davy & Novello

All communications of the progress of Singing Class Teaching, addressed to the Editor of the Musical Times, 69, Dean Street, Soho, or 24, Poultry, will be interesting.

A BRIEF SKETCH OF THE PRESENT STATE OF MUSIC,

MORE PARTICULARLY IN GERMANY.

BY A GERMAN.

WE live in an age when analysis is applied to the explanation of every thing; and every

phenomenon of intellectual life suggests the question, what is its share in the general development of the human mind. Before examining the result of the investigations to which music may be submitted, it must be premised that this art is divided into two parts, each entirely distinct from the other; viz. *composition*, which may be called the poetry of sound; and *execution*, or the organ more or less intelligent of this poetry.

To speak on the present state of musical art, we must revert to the classical epoch, and the men of genius who prepared the way for that state; when three bright, leading stars appear,—Haydn, Mozart, and Beethoven. By them the German soul and thoughts have been expressed in music, with an energy, a freedom, and a power, hitherto entirely unknown. Their works exhibit a grand and well-supported development, and a marked tendency to make music independent by the perfection of its elements.

With Haydn, and especially in his *first* works, *form* seems to govern science. His musical thought adhering closely to the established rules, nevertheless animated them with a new spirit, and sometimes he metamorphoses them. It may be said to be a sportiveness of form, but it is the sport of an innocent and calm spirit, that yields to its impulses, which are grace and serenity. For the rest, magnificence and dignity characterize the genius of Haydn. In his compositions, the plaintive is unaffected, the melancholy mild; and neither the one nor the other is manifested with violence.

Mozart combined *form* and *science*. The structure of his compositions is generally symmetrical; his means are, *contrasts* and *repetition*; but melody, harmony, and rhythm, form in them a sublime whole. His music expresses the deepest melancholy as well as the most exalted joy; and we may say of him, as Laertes said to Ophelia:—

"Thought and affliction, passion, hell itself,
She turns to favour and to prettiness."

Besides all these qualities, what caused Mozart to be the very centre of the classical musical period, is the happy union of song with instrumental

music, in the true German sense. 'Don Juan,' the chef-d'œuvre of his creations, is, on that account, the sublimest opera that Germany or any other nation possesses.

In Beethoven, *science* gains the ascendancy over *form*. His thoughts reach the last limits of the power of sounds. From the height upon which he placed himself, he contemplated nature in its charms, in its struggles, in its horrors. Freeing himself from all the shackles of symmetry, (his genius disdained *forms*) he followed without hesitation the new road which he had traced. Combining the sprightliness and the naïveté of Haydn with the profound melancholy and the richness of harmony of Mozart, Beethoven seized the spirit of all instruments, and the result of his efforts is artistical independence—the true sovereignty of instrumental music. But *song* could not bend to this violent action, and these poetical exigencies; and therefore it remained to a considerable extent a stranger to Beethoven.

Around these three geniuses arose other masters, who, animated and instructed by their example, carried instrumental music still nearer to perfection.

After Haydn, whom they took as a model, came the two brothers Romberg. One of them, Andreas, particularly excelling in musical expression, yet failing in depth and power of thought. Spohr preserved in his symphony the exterior form of Mozart, creating at the same time to himself an original style, which, by the agitation of its harmony, has an elegiac and passionate character. Ries, without any pronounced style, employed soothing melodies with considerable talent. Kalliwoda, who, in his first symphonies, seemed to approach to Spohr, assumed afterwards a richness of harmony, and fantastical painting, altogether his own. Finally, Onslow combined with a lively, animated, but, at the same time, regulated, imagination, the talent of *technicality*, with naturalness of *idea*.

(To be continued.)

BRIEF CHRONICLE OF THE LAST MONTH.

HULLAH TESTIMONIAL FUND.—A third choral meeting took place on April 1st, at Exeter Hall, in aid of the above, on which occasion, among other things, a *Motet*, Ave Maria, by Mendelssohn, with semichorus and accompaniments for clarionets, bassoons, and double bass, was performed for the first time in this country. Mr. Edward May was conductor, as usual, and a better could not be desired. We were glad to see the hall crowded.

CECILIAN SOCIETY.—The annual performance of Handel's "Israel in Egypt" was given by this society on the 9th April.

CLIFTON.—The larger of the Victoria Assembly Rooms was well filled on the 7th April with the friends

of Mr. H. Cooper, the *beneficier*, to enjoy the intellectual treat prepared for them. The works selected for performance entire were the "Last Judgment," by Spohr, and the Symphonia-cantata, "The Hymn of Praise," by Mendelssohn. The large band and chorus were composed wholly of professors and amateurs resident in Bristol and Bath, assisted by Miss Rainforth, Miss Dolby, and Mr. Alfred Novello, from London. The result was highly creditable to the musical skill of the performers and the refinement of a large and attentive audience.

CHORAL HARMONISTS.—We were sorry to find at the last meeting of this society, on the 13th April, that they had gone from their established rule of commencing with a mass, with orchestral accompaniments, and that this innovation was made to give place to a very weak composition by Neukomm. The Dramatic and Musical Review, speaking of the work at this meeting, says, "The first part consisted of Neukomm's cantata, 'Easter Morning,'—a production appropriate enough in its subject for the present period, but rarely reaching the grandeur and impressiveness of the higher order of sacred music. The melodies are generally pleasing, and their treatment often approaches to excellence, but never reaches it. The crowning fault of this cantata, however, is the inappropriateness of style which pervades portions of the music." The second part made amends, consisting of a most judicious and admirably-executed selection from Mozart's "Clemenza di Tito."

THE MIDDLE RHINE FESTIVAL.—This annual festival will take place this year at Aix-la-Chapelle, on the 29th April and three following days. These delightful musical gatherings are held alternately at Dusseldorf, Cologne, and Aix-la-Chapelle. The present year will be the 23rd meeting, and the festival altogether on an unusually large scale. It is expected that the king and queen of Prussia will honour the meeting with their presence.

DRAGONETTI.—This great double bass player departed this life on the 16th April, sincerely regretted by a large circle of friends and admirers. The goodness of heart which distinguished his life did not desert him in his later moments, and it is said he has left some token of remembrance to most of his friends and professional brethren. He is supposed to have reached the advanced age of ninety-one. He played in public within a few months of his decease.

MANCHESTER.—The last meeting for the season of the Harmonic Society took place, in the Free Trade Hall, on the 23rd of April. The music selected was an ample portion of "Alexander's Feast," by Dryden, with Handel's music; "Haste thee, nymph," from L'Allegro; and a miscellaneous selection of choruses, songs, and madrigals.

SACRED HARMONIC SOCIETY, EXETER HALL, has produced several new works, and others which are not usually heard. On the 1st April, Handel's Joshua, which contains several choruses of great merit, besides those introduced from his other oratorios. On the 24th April, an effective cantata by Mr. Perry, the leader of the society, entitled Belshazzar's Feast, in which several choruses deserve remark. Mendelssohn's magnificent psalm, for eight choral voices (without solos) "When Israel out of Egypt came"; and, in conclusion, the Second Mass, by Haydn. The 24th April was the 150th public performance of this society, at Exeter Hall.

GLEE, for 4 Voices.

Just like Love.

Air by DAVY, newly
arrd. by V. NOVELLO.

[London: J. Alfred Novello, 69, Dean Street, Soho, and City Depot, 24, Poultry.]

Andante gratoſo.

Soprano. *mf.*
Just like love is yon-der rose, Heav'n-ly fra-grance round it throws, Yet tears its dew - y

Alto. *mf.*
Just like love is yon-der rose, Heav'nly fra-grance round it throws, Yet tears its dew - y

Tenore, (Sr. Lower.) *mf.*
Just like love is yon-der rose, Heav'n-ly fra-grance round it throws, Yet tears its dew - y

Basso. *mf.*
Just like love is yon-der rose, Yet tears its dew - y

pia.
leaves dis-close, And in the midst of bri-ars it blows, Just like love, just like love,

pia.
leaves dis-close, And in the midst of bri-ars it blows, Just like love, just like love, just like

pia.
leaves dis-close, And in the midst of bri-ars it blows Just like love, just like love, like love,

pia.
leaves dis-close, And in the midst of bri-ars it blows Just like love, just like love,

cres.
just like love, just like love. Cull'd to bloom up-on the breast, Tho' rough thorns the

cres.
just like love, just like love. Cull'd to bloom up-on the breast, Tho' rough thorns the

cres.
just like love, just like love. Cull'd to bloom up-on the breast, up-

cres.
just like love, just like love. Cull'd to bloom up -

JUST LIKE LOVE.

stem in-vest, They must be ga-ther'd, be gather'd with the rest, And with it, and with it to the
 stem in-vest, They must be gather'd, they must be gather'd with the rest, And with it to the heart to the
 -on the breast, They must be ga-ther'd, be ga-ther'd They must be ga-ther'd, And with it to the
 - on the breast, They must be ga-ther'd, They must be ga-ther'd, and with it to the

pia. heart be press'd. Just like love, just like love, just like love, *dime.*
pia. heart be press'd. Just like love, just like love just like love just like
pia. heart be press'd. Just like love, like love, just like love, like love, just like love, like love, just like love, like
pia. heart be press'd Just like love, just like love, just like love, just like love, just like

pia. just like love is yon-der rose, Heav'n-ly fra-grance round it throws, Yet tears its dewy leaves disclose, And
pia. love, like love is yon-der rose, Heav'n-ly fra-grance round it throws, Yet tears its dew-y leaves disclose, And
pia. love, like love is yon-der rose, Heav'n-ly fra-grance round it throws, Yet tears its dewy leaves disclose, And
pia. love, like love is you-der rose, Yet tears its dew-y leaves disclose, And

JUST LIKE LOVE.

in the midst of bri-ars it blows, *pia.* Just like love, just like love, just like love, just like love. *cres.*

in the midst of bri-ars it blows, *pia.* Just like love, just like love, just like love, like love, just like love. *cres.*

in the midst of bri-ars it blows, *pia.* Just like love just like just like love, just like love, just like love. *cres.*

in the midst of bri-ars it blows, *pia.* Just like love, just like love, just like love, just like love. *cres.*

for. And when rude hands the twin buds se-ver, They die, and they shall blos-som ne-ver, Tho' the thorns be

for. And when rude hands the twin buds se-ver, They die, and they shall blossom ne-ver, Tho' the thorns be sharp

for. And when rude hands the twin buds se ver, They die, and they shall blossom ne-ver, Tho' the thorns be

for. And when rude hands the twin buds se-ver, Tho' the thorns be

for. sharp as e-ver, tho' the thorns be sharp as e-ver. Just like love, just like love.

for. ... be sharp as e-ver, tho' the thorns be sharp, be sharp as e-ver, Just like love, just like love.

for. sharp as ever, tho' the thorns be sharp as e-ver, Just like love, just like love.

for. sharp as e-ver, tho' the thorns be sharp as e-ver, Just like love, just like love like love.

JUST LIKE LOVE.

dolce.
just like love is yonder rose, Heav'n - ly fragrance round it throws, Yet tears its dew - y leaves dis-close, And

dolce.
Just like love is yonder rose, Heav'nly fragrance round it throws, Yet tears its dew - y leaves dis-close, And

dolce.
Just like love is yon-der rose, Heav'n - ly fragrance round it throws, Yet tears its dew - y leaves dis-close, And

dolce.
Just like love is yon-der rose Yet, yet tears its dew - y leaves dis-close, And

pia. *for.*
in the midst of briars it blows, Just like love, just like love, And in the midst of briars it

pia. *for.*
in the midst, the midst of briars it blows, Just like love, just like love, And in the midst of briars, the midst of

pia. *for.*
in the midst of briars it blows, Just like love, just like love, like love, And in the midst of

pia. *for.*
in the midst of briars it blows, Just like love, love, like love, And in the midst and

pia. *cres. rall.* *ad lib. pp*
blows, it blows, Just like love, just like love, just like love, just like love.

pia. *cres. rall.* *pp*
briars it blows, Just like love, just like love, just like love, like love, just like love.

pia. *cres. rall.* *pp*
briars it blows, Just like love, just like love, like love just like love, just like love.

pia. *cres. rall.* *pp*
in the midst it blows, Just like love, just like love, just like love just like love.

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Orchestral Part	21	0

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C, may be had separately:

Pianoforte Score	4	0
Vocal	3	0
Orchestral	3	0

J. ALFRED NOVELLO, 69, Dean St., and 24, Poultry.

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IN JUDAH GOD IS KNOWN,

Chorale adapted from "St. Paul,"

BY

MENDELSSOHN.

•• THE MUSICAL TIMES is published on the First of every Month. The Music of each of the even Numbers has Sacred Words, and that of the odd Numbers has Secular Words.

THE FOLLOWING MUSIC HAS ALREADY BEEN INSERTED.

SECULAR.

- No.
1. In these delightful pleasant vales PURCELL.
 3. Soon as I careless (Madrigal) being the 2nd verse of "Down in a flowery vale" FESTA.
 5. Hail thou merry month of May WEBER.
 7. Hail smiling morn (Glee) SPOFFORTH.
 9. Four Rounds, "To the old long life," "Wind gentle evergreen," "Sweet Enslaver," and "Hark the bonny Christ Church bells" WEBER.
 11. Pleasures of Innocence WEER.
 13. Amidst the Myrtles (Glee) .. BATTISHILL.
 15. Here in cool grot LORD MORNINGTON
 17. O Nanny wilt thou gang with me, harmonized for four voices by HARRISON.
 19. 14 & 15. When winds breathe soft WEBER.
 21. 16. Soldiers, brave and gallant be GASTOLDI.
 23. 18. Sweet honey-sucking bees (Pt. 1) WILBYE.
 25. 20 & 21. Sweet honey-sucking bees (Part 2) WILBYE.
 27. Now pray we for our Country.. E. FLOWER.
 29. 22. Now the bright morning star GREVILLE.
 31. 24. Just like love..... DAVY & NOVELLO.
 33. 26. Maidens fair of Padua's City GASTOLDI.
 35. 28. To Woden's Hall..... PURCELL.
 37. 30. Rule Britannia, harmonized for four voices by V. NOVELLO.
 39. 34. Flora gave me fairest flowers.. WILBYE.
 41. 38. Sweet peace descending MOZART.
 43. 40. Come if you dare..... PURCELL.
 45. 42. & 43. Ode to Pope Pius IX. .. ROSSINI.

SACRED.

- No.
2. Hear my Prayer WINTER.
 4. Thou art gone to the grave.... BEETHOVEN.
 6. Hear what God the Lord V. NOVELLO.
 8. Let all men praise the Lord (Chorale) MENDELSSOHN
 10. Forgive, blest shade CALCOTT.
 12. Call to remembrance (Anthem) FARRANT.
 14. Teach me O Lord (Anthem).. DR. ROGERS.
 16. My God look upon me J. REYNOLDS.
 18. All people that on earth TALLIS.
 20. Vital Spark... Harmonized by.. V. NOVELLO.
 22. 20 & 21. Sweet honey-sucking bees (Part 2) WILBYE.
 24. Now pray we for our Country ELIZA FLOWER
 26. Thine, O Lord, is the greatness KENT.
 28. In Judah God is known MENDELSSOHN
 30. And he shall purify..... HANDEL.
 32. Lord, for thy tender mercies' sake FARRANT.
 34. God save the Queen, harmonised for four voices, by V. NOVELLO.
 36. 32 & 33. Hear my pray'r, O God .. KENT.
 38. Grant O Lord MOZART.
 40. See the conquering hero! HANDEL.
 42. Alla Trinita Beata J. D. COLLET.
 44. Vocal Rudiments..... J. D. COLLET.
 46. 39. The Easter Hymn V. NOVELLO.
 48. 41. Lord of all pow'r and might .. MASON.

LONDON SACRED MUSIC WAREHOUSE,

J. ALFRED NOVELLO,

MUSIC SELLER (BY APPOINTMENT) TO HER MAJESTY,

69, Dean Street, Soho, & 24, Poultry.

Adapted by B. Long.

In Judah God is known.

Chorale from
Mendelssohn's "St. Paul."

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

Psalm lxxvi. v. 1, 2, 3, 4, 5, 6, 7, 8, 9.

Soprano. *p* In Judah God is known, His Name in Israel great and glorious; His

Alto. *p* In Judah God is known, His Name in Israel great and glorious; His

Tenore, (8va. lower.) *p* In Judah God is known, His Name in Israel great and glorious; His

Basso. *p* In Judah God is known, His Name in Israel great and glorious; His

tent in Salem He would frame, On Sion dwell vic - to - rious. There burning shafts from

tent in Salem He would frame, On Sion dwell vic - to - rious. There burning shafts from

tent in Salem He would frame, On Sion dwell vic - to - rious. There burning shafts from

tent in Salem He would frame, On Sion dwell vic - to - rious. There burning shafts from

many a bow He shiver'd: targe and spear lay low, The shield, the sword, and bat - tle.

many a bow He shiver'd: targe and spear lay low, The shield, the sword, and bat - tle.

many a bow He shiver'd: targe and spear lay low, The shield, the sword, and bat - tle.

many a bow He shiver'd: targe and spear lay low, The shield, the sword, and bat - tle.

IN JUDAH GOD IS KNOWN.

2nd Verse.

More glorious than from hills of prey Thine aw-ful light is shi-ning: The

More glorious than from hills of prey Thine aw-ful light is shi-ning: The

More glorious than from hills of prey Thine aw-ful light is shi-ning: The

More glorious than from hills of prey Thine aw-ful light is shi-ning: The

proud had cast their spoils a-way, In deadly sleep re- cli- ning; Then warriors miss'd their

proud had cast their spoils a-way, In deadly sleep re- cli- ning; Then warriors miss'd their

proud had cast their spoils a-way, In deadly sleep re- cli- ning; Then warriors miss'd their

proud had cast their spoils a-way, In deadly sleep re- cli- ning; Then warriors miss'd their

arm of might: God of our fathers, Thou didst smite; Fell car and horse, as - - to - - nied.

arm of might: God of our fathers, Thou didst smite; Fell car and horse, as - - to - - nied.

arm of might: God of our fathers, Thou didst smite; Fell car and horse, as - - to - - nied.

arm of might: God of our fathers, Thou didst smite; Fell car and horse, as - - to - - nied.

IN JUDAH GOD IS KNOWN.

3rd Verse.

Thou aw - ful God ! to whom is given In wrath to stand be - - fore Thee ? Thou

Thou aw - ful God ! to whom is given In wrath to stand be - - fore Thee ? Thou

Thou aw - ful God ! to whom is given In wrath to stand be - - fore Thee ? Thou

Thou aw - ful God ! to whom is given In wrath to stand be - - fore Thee ? Thou

mad'st thy judgment heard from heaven, The deeps of earth a - - dore Thee. They heard, they sank : for

mad'st thy judgment heard from heaven, The deeps of earth a - - dore Thee. They heard, they sank : for

mad'st thy judgment heard from heaven, The deeps of earth a - - dore Thee. They heard, they sank : for

mad'st thy judgment heard from heaven, The deeps of earth a - - dore Thee. They heard, they sank : for

piu. f God arose Out of his place, to judge his foes, The meek ones here up - - hold - ing. *p*

piu. f God arose Out of his place, to judge his foes, The meek ones here up - - hold - ing. *p*

piu. f God arose Out of his place, to judge his foes, The meek ones here up - - hold - ing. *p*

piu. f God arose Out of his place, to judge his foes, The meek ones here up - - hold - ing. *p*

MAIDENS FAIR OF PADUA'S CITY,

Madrigal for Five Voices,

COMPOSED BY

GASTOLDI.

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 20 & 21. Sweet honey-sucking bees (Part 2) WILBYE.
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Madrigal.

Maidens fair of Padua's City.

GASTOLDI.

[London: J. Alfred Novello, 69, Dean Street, Soho, and 24, Poultry.]

1st Soprano. Maidens fair of Padua's City, By our sprightly rural ditty, Be ye

2nd Soprano. Maidens fair of Padua's City, By our sprightly rural ditty, Be ye

Alto. Maidens fair of Padua's City, By our sprightly rural ditty, Be ye

Tenore, (sua. lower.) Maidens fair of Padua's City, By our sprightly rural ditty, Be ye

Basso. Maidens fair of Padua's City, By our sprightly rural ditty, Be ye

welcom'd this bright morning, Fal la la la la la. Maidens la. The

welcom'd this bright morning, Fal la la la la la la. Maidens la. The

welcom'd this bright morning, Fal la la la la la la. Maidens la. The

welcom'd this bright morning, Fal la la la la la la. Maidens la.

welcom'd this bright morning, Fal la la, Fal la la la la. Maidens la.

mer - ry dance in - vites you, Fal la la la, Fal

mer - ry dance in - vites you, Fal lal la la la la, Fal

mer - ry dance in - vites you, Our song to mirth in - cites you, Fal lal la la la

Our song to mirth in - cites you, Fal lal la la la la, Fal

Our song to mirth in - cites you, Fal la la la

MAIDENS FAIR OF PADUA'S CITY.

la la la, Fal la la la la, Fal la la la la la la, Fal la la la la la la

la la la la la la, Fal la la la la la la, Fal la la la la la la, Fal la, Fal la la la la

la, Fal la la la la la, Fal la la la la la la, Fal la la la la la la, Fal

la la la la la la, Fal la la la, Fal la la la la la, Fal la la la, Fal

la la, Fal la la la la la, Fal la la la la la la la la la la, Fal

la, Fal la la la la. The la. Scoff not at the gifts we proffer, Simple

la, Fal la la la la. The la. Scoff not at the gifts we proffer, Simple

la la la la la la. The la. Scoff not at the gifts we proffer, Simple

la la la la la la. la. Scoff not at the gifts we proffer, Simple

la la la la la la. la. Scoff not at the gifts we proffer, Simple

shepherds can but of - fer Truthful hearts for your ap - proving, Fal la

shepherds can but of - fer Truthful hearts for your ap - proving, Fal la

shepherds can but of - fer Truthful hearts for your ap - proving, Fal la

shepherds can but of - fer Truthful hearts for your ap - proving, Fal la

shepherds can but of - fer Truthful hearts for your ap - proving, Fal la

MAIDENS FAIR OF PADUA'S CITY.

First Time. Second Time.

p

la lal la la la. Scoff not, la. The mer - ry dance in - vites you,

First Time. Second Time.

p

la lal la la la. Scoff not, la. The mer - ry dance in - vites you,

First Time. Second Time.

p

la lal la la la. Scoff not, la. The mer - ry dance in - vites you, Our

First Time. Second Time.

p

la lal la la la. Scoff not, la. Our

First Time. Second Time.

p

la lal la la la. Scoff not, la. Our

Fal la la la, Fal la la la, Fal

Fal lal la la la la, Fal lal la la la la, Fal

song to mirth in - cites you, Fal lal la la la la, Fal lal la la la

song to mirth in - cites you, Fal lal la la la la, Fal lal la la la la, Fal

song to mirth in - cites you, Fal la la la la la, Fal

cres. *f* *p*

la la la, Fal la la la la la la, Fal lal la la la la, Fal lal la la. The la.

cres. *f* *p*

lal la la la la, Fal lal la la la la, Fal la, Fal lal la la la, Fal la la la. The la.

cres. *f* *p*

la, Fal la la la la la, Fal la la la la la la, Fal lal la la la la. The la.

cres. *f* *p*

la la, Fal lal la la la la, Fal la la, Fal lal la la la la la.

f *p*

la la, Fal la la la la la la, Fal la, Fal lal la la la la la.